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ART MATTERS.

The collection of pictures now on exhibition at the New Art Rooms, No. 845 Broadway, is one that has attracted considerable attention by its general excellence; although the majority of the pictures have been before exhibited, they are, as a general rule, possessed of so much merit that they will bear frequent and careful inspection.

The most attractive work of the collection is of course Rosa Bonheur's "Horse Fair," a work which has attained, and justly, a world wide reputation. With what breadth and vigor the artist has treated her subject! One can almost see the horses move across the dusty road, and hear the ejaculations of their excited riders. Then again, how admirably is the landscape painted—the streak of sunlight breaking through the trees on the right of the picture has always struck me as being exceedingly fine, while the dusty road, the distant towers and glimpse of meadowland on the right are one and all exquisite. At this late day it is next to impossible to give a criticism of the "Horse Fair," which shall contain any new ideas; the subject has been gone over so thoroughly by much abler critics that I feel loth to add my mite. But the humblest of us are allowed to admire, and this your humble servant does heartily.

Gallait's "Last Honors paid to Counts Egmont and Horn," is another really wonderful picture. Rich and luminous in color, strong in characterization, careful in handling and impressive in effect, there are few pictures in the collection which can in any way compare with it. The ghastly features of the two dead noblemen are depicted with startling reality, while the remaining figures are all marked by strong expression and feeling. A particularly fine piece of color in the picture is the figure of the monk who is lighting a candle at the head of the corpses, the effect of the warm light of the candle falling upon him, and contrasted with the cool grey of the adjoining pillar is exceedingly happy. Another exquisite piece of painting is the hand of one of the dead noblemen which is lying by his side on the bier, being careful in drawing and remarkably delicate in handling and execution. Taken altogether, this is one of the finest pictures that has been seen in a public exhibition for years.

In strong contrast, and hanging near to, the above picture is an ambitious work by Robert Fleury, embodying an incident in the history of Anne of Austria, Queen of Louis XIII., entitled "The Diamond Studs." Here we have a large, meaningless picture, the figures utterly expressionless, and resembling wax dolls rather than human beings, while the whole is characterized by a feeling of crudeness and stiffness which is eminently disagreeable.

Let us turn from this unsatisfactory subject and find one more pleasing. We have it in H. Webbe's "Shanklin, Isle of Wight," a somewhat curious picture in composition, but possessing many points of rare excellence. The water is purely and deliciously transparent, while the effect of atmosphere is admirably conveyed, the sky, however, is not so good, being somewhat cottony in texture and appearance.

An exquisite picture is Troyon's "Landscape

with Cattle," strong in color, with a windy, stormy sky, which is excellently painted.

Leutze's "Lady Godiva" again offends the eye in this collection. Mr. Leutze is capable of painting a much better picture than this, and it seems somewhat of a shame that so bad a specimen of his handiwork should be so continually forced into public notice.

Carl Becker's "Announcement" is an exceedingly humorous picture, and, barring a certain stiffness, well painted; the drapery and color are both admirable, while the face of the consequential flunkey is full of character and expression.

In his large picture of "Indian Summer" Mr. Cropsey has attempted a difficult subject; of all the phases of nature the rich, glowing colors of the Autumn are probably the most difficult to successfully reproduce on canvas, and if Mr. Cropsey has not entirely succeeded he need not be disheartened; the picture is a good one and possesses many fine points, but the general effect is unsatisfactory and inharmonious.

A "Landscape" by Theodore Rousseau reminds one strangely of the style of our own Inness, being disagreeably smudgy in effect and greatly lacking in color and naturalness.

There are many other pictures in the collection of which I fain would speak, but space forbids, suffice it to say that it will repay thee, sweet reader, to visit Mr. Derby's pleasant little gallery where you will find ample food to satisfy your artistic palate.

The valuable collection of pictures by native and foreign artists, belonging to Mr. S. P. Avery, was sold at the Leeds Art Gallery on Monday and Tuesday evenings of this week, as Mr. Avery is about to proceed to Paris as one of the Commissioners of the forthcoming Exposition.

The Society of Water Color Painters is, I am happy to state, in a flourishing condition, new members are coming in rapidly, while the prospects of success are increasing every day.

Mr. Edwin White is at work on an attractive picture characterized by all the gentleman's strength of coloring and individualization of character, which he calls "Leonardo di Vinci in his Studio." I hope to speak at greater length of this fine work at some future day.

Among the names of the discarded artists mentioned last week, through an error of the type, the name of Mr. Guy was spelt Grey.

I propose next week to commence a series of articles on the Private Picture Galleries of New York, as many of the choicest gems of art are to be found in those snug receptacles; in view of this I shall be most happy to receive cards from and visit such gentlemen as have collections of pictures, the notice of which will prove of interest to the general public.

PALETTA.

MUSICAL GOSSIP.

"Faust" excited Palermo recently, with Berini as "Marguerita," and in the Jewels song great applause rewarded her brilliant execution. Striglia, Colletti, and Barchi-Perego were the other principals, and they also received enthusiastic admiration for excellent performance.

L'Argentina Opera House at Rome opened

December 31st with "La Gazza Ladra," which opera had good success, Corradi and Borella atoning, in their roles, for an indisposed tenor's weak efforts to perform his duty.

Oporto had an operatic sensation from a new work by a Portuguese composer, which he called "L'Arcodi Sant' Anna."

Turin's municipal government creates a musical lyceum in which vocal and instrument teaching will be given.

Guarino of Naples, *on dit*, has actually completed an opera, which he styles "I Due Soci," which is founded upon Robert Macaire and friend's famed exploits.

Rumor asserts several reasons for closing the St. Petersburg Opera House against Italian performance. One chief reason assigned is the alleged fact of lost popularity attributed to Barbot, Bernadi, Fabricca, Tamberlik, Calzolari, Graziani, and others; another is declared to be a worn-out *repertoire*. So powerfully did these causes operate, that when "Otello" was last performed the receipts were only one hundred dollars, and this made a sensation at Court which resulted in closing up so unprofitable a concern.

Vienna recently witnessed a grand performance of Haydn's "Creation," the orchestra being made up from that city's selected artists, the chorus large and expert, and for soloists great attraction was offered, De Murska, Walter and Mayerhoffer taking principal roles. The whole performance was perfect, say Vienna critics, and Haydn greatly honored by it.

Munich's opera and court chapel now conform their pitch to French standard by express command from their king.

Parisian journals note with complacency the fact of five distinguished violinists being there at one moment, viz: Alard, Vieuxtemps, Joachim, Sivori and Holmes.

Rome's Argentina Theatre witnessed a queer scene recently, while a ballet called "La Contessa d'Egmont" was performing, papal gendarmes having arrested Mlle. Salvioni for disobeying orders not to embrace her lover, who really was not a man, but a danseuse in male attire. Many spectators objected to such a proceeding and withdrew in disgust. Salvioni appeared next day escorted by gendarmes to insure her compliance with the papal decree against love making.

Tagliafico and wife opened their new saloons at Paris with a brilliant soiree, in which Sivori, Bottesini, Palombo, a new pianist from Naples, Mlle. Gayard, played, and Fiortini, Mela, Duclos and the brothers Giudon sang to make a grand success for a new enterprise.

Bagier gives costume balls now at Les Italiens, to help his Italian Opera, which Adelina Patti alone sustains.

Perin revives at L'Academie the popular opera "Masaniello," with Salvioni as Fenella.

Ambroise Thomas, not content with the great success for his "Mignon," at L'Opera Comique, is working hard upon an opera buffo in three acts for that establishment.

Mlle. Nilsson has engaged with Carvalho for three months, after her engagement in London terminates, because she would not desert an old friend who needed her services to insure success for Le Lyrique.

Carlotta Patti, Vieuxtemps and Rosa Kastner are engaged by Carvalho for a concert series in Exhibition time.

From 184 performances of "L'Africaine" at L'Academie, 1,800,500 francs were received.

Louis Napoleon and Eugenie after witnessing the performance of "Mignon," at L'Opera Comique, made compliments to A. Thomas and the principals.

Correspondence from Milan ascribes great success to Mrs. Jenny Kempton's debut at Il Carcano, well established by subsequent repeated performances. The opera in which she made her first appearance there, on December 26th, was